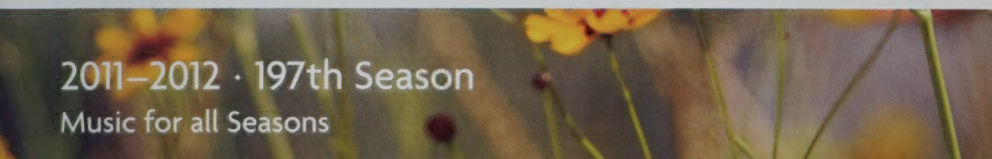
Vivaldi *The Four Seasons*

January 20 & 22, 2011 · Symphony Hall



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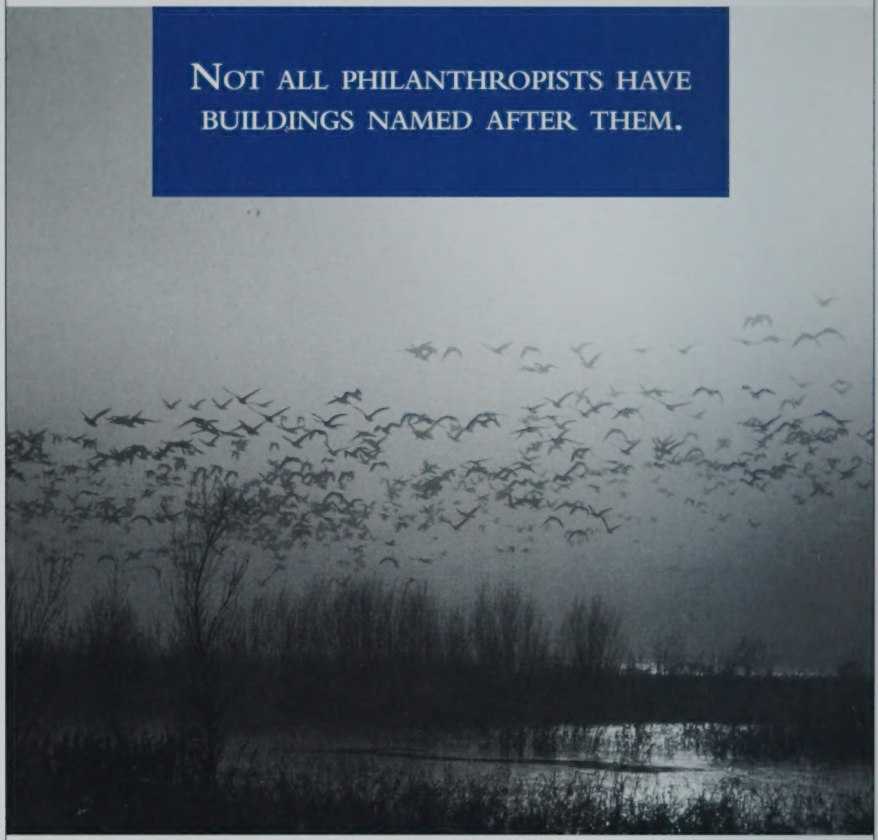

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Welcome to Vivaldi *The Four Seasons*

It is my pleasure to welcome you to a new year at Handel and Haydn Society with Vivaldi *The Four Seasons* and to celebrate the H&H solo debut of our recently appointed Concertmaster, Aisslinn Nosky. Aisslinn is an exceptional performer, and she and our orchestra will bring these concerti to life in ways you have never heard before.

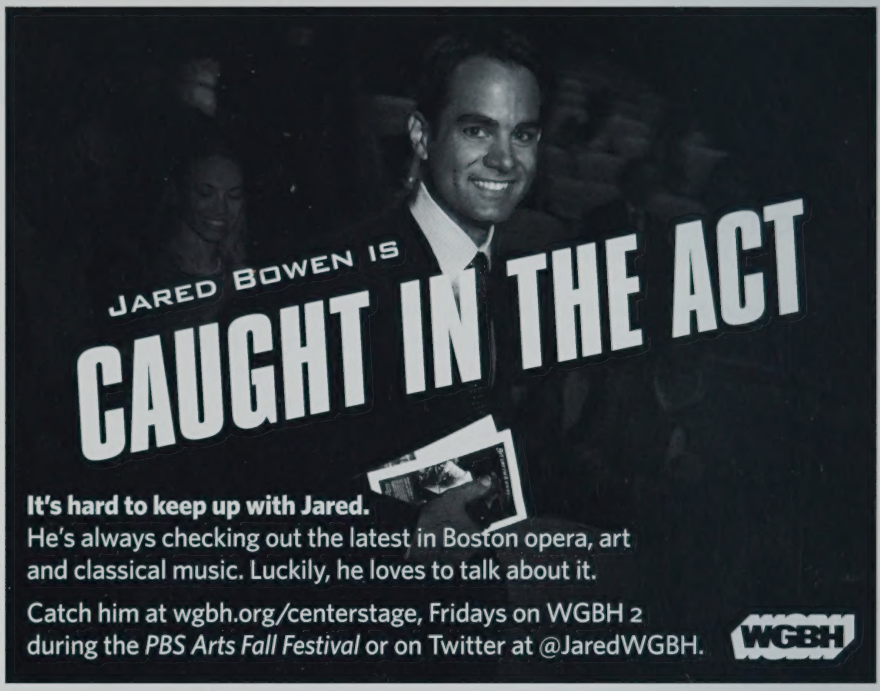
We have a rich season remaining, and I hope you won't miss the gifted Jean-Marie Zeitouni leading our Period Instrument Orchestra in Beethoven *Eroica* on February 17 & 19. March brings our players in a chamber formation performing some of the finest works by Mozart, Schubert, and Dragonetti. Later that month we bring you Bach *St. Matthew Passion*, premiered in the US by H&H in 1879 and often considered the greatest work ever written. We'll conclude the season in April with Mozart *Coronation*, a concert which will be recorded to complete H&H's trilogy of Mozart choral masterpieces, led by Harry Christophers, on CORO. The Requiem, released in September, has received wonderful feedback from critics and listeners, and is available at our shop in the Cohen Wing.

PHOTO: MATT KURKOWSKI

Our Board of Governors has recently embarked upon a strategic planning process for H&H. As planning gets underway, we will seek participation and input from our community. Your feedback is vital to ensuring that we properly plan for the future of the institution and its place in the community, and I'd like to thank you in advance for your help.

And, as always, thank you for your support and for being here today—your involvement brings meaning to the music we perform. Subscriptions for the remaining concerts are still available, and we hope you continue to join us this season.

Marie-Hélène Bernard
Executive Director/CEO



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About the Handel and Haydn Society

Founded in Boston in 1815, the Handel and Haydn Society (H&H) is America's oldest continuously performing arts organization and will celebrate its Bicentennial in 2015. Its Period Instrument Orchestra and Chorus are internationally recognized in the field of Historically Informed Performance, using the instruments and techniques of the composer's time. Under Artistic Director Harry Christophers' leadership, H&H's mission is to perform Baroque and Classical music at the highest levels of artistic excellence and to share that music with as large and diverse an audience as possible.

H&H has an esteemed tradition of innovation and excellence that began in the 19th century with the US premieres of Handel's *Messiah*, Haydn's *The Creation*, Verdi's Requiem, and Bach's *St. Matthew Passion*. Today, H&H is widely known through its concert series at Symphony and Jordan Halls in Boston and Sanders Theatre in Cambridge, tours, local and national broadcasts, and recordings. H&H's first recording with Harry Christophers, Mozart Mass in C Minor, was issued in September 2010 on the CORO label, followed by Mozart Requiem in September 2011.

As a major performing organization, educator, resource center, and community partner, H&H strives to entertain and inspire audiences, provide unique educational experiences for students at all levels, and reach all citizens through broad community outreach. Established in 1985, H&H's Karen S. and George D. Levy Educational Outreach Program reaches 10,000 students each year, many in underserved communities. H&H also maintains partnerships with area cultural and higher education institutions, including Boston Public Library; the Museum of Fine Arts, Boston; Massachusetts Institute of Technology; New England Conservatory; and Harvard University.

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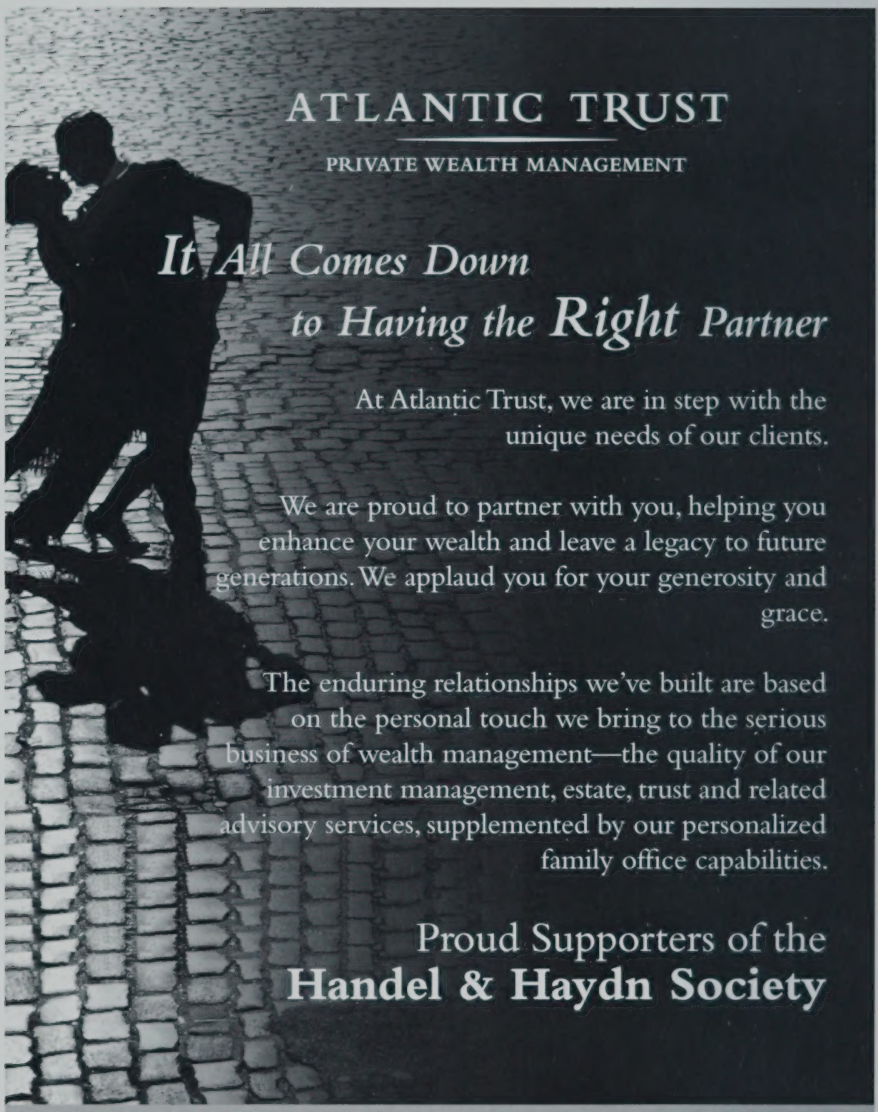

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Artistic Director Harry Christophers

Harry Christophers enters his third season as Artistic Director of the Handel and Haydn Society with the 2011–2012 Season. Appointed in 2008, he began his tenure with the 2009–2010 Season and has conducted Handel and Haydn each season since September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Christophers and H&H have since embarked on an ambitious artistic journey that began with the 2010–2011 Season with a showcase of works premiered in the United States by the Handel and Haydn Society over the last 195 years, and the release of the first of a series of recordings on CORO leading to the 2015 Bicentennial.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th-century music. In 2000, he instituted the "Choral Pilgrimage," a tour of British cathedrals from York to Canterbury. He has recorded close to 100 titles for which he has won numerous awards, including a *Grand Prix du Disque* for Handel *Messiah*, numerous *Preise der Deutschen Schallplattenkritik* (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award (2005) for his disc entitled *Renaissance*. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award; The Sixteen also won the Baroque Vocal Award for Handel *Coronation Anthems*, a CD that also received a 2010 Grammy Award nomination.

Harry Christophers is also Principal Guest Conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields and the Orquestra de la Comunidad de Madrid. In October 2008, Christophers was awarded an Honorary Degree of Doctor of Music from the University of Leicester. Most recently, he was elected an Honorary Fellow of Magdalen College, Oxford, and also of the Royal Welsh Academy for Music and Drama.

Program

Handel and Haydn Society

HARRY CHRISTOPHERS
Artistic Director

Friday, January 20, 2012 at 8pm
Sunday, January 22, 2012 at 3pm
Symphony Hall

Harry Christophers, *conductor*
Aisslinn Nosky, *violin*

Overture to *Agrippina* — George Frideric Handel (1685–1759)

Concerto Grosso in C Minor, Op. 6, No. 3 — Arcangelo Corelli (1653–1713)
Largo
Allegro
Grave
Vivace
Allegro

Symphony in G Minor, Op. 6, No. 6 — Johann Christian Bach (1735–1782)
Allegro
Andante più tosto adagio
Allegro molto

Concerto Grosso in D Major, Op. 6, No. 4 — Corelli
Adagio – Allegro
Adagio
Vivace
Allegro

INTERMISSION

Overture to *Rodrigo* — Handel

The Four Seasons — Antonio Vivaldi (1678–1741)
Concerto in E Major, Op. 8, No. 1, *Spring*
Allegro
Largo e pianissimo
Allegro

Concerto in G Minor, Op. 8, No. 2, *Summer*

Allegro mà non molto – Allegro
Adagio
Presto

Concerto in F Major, Op. 8, No. 3, *Autumn*

Allegro
Adagio molto
Allegro

Concerto in F Minor, Op. 8, No. 4, *Winter*

Allegro non molto
Largo
Allegro

Aisslinn Nosky, *violin*

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We ask for your help in creating a positive concert experience for the performers and those around you. Cell phones, texting devices, and other audible devices should be switched off during the concert. Photography or recording of any kind is strictly prohibited.

The concert runs for approximately 1 hour and 55 minutes, including intermission.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.

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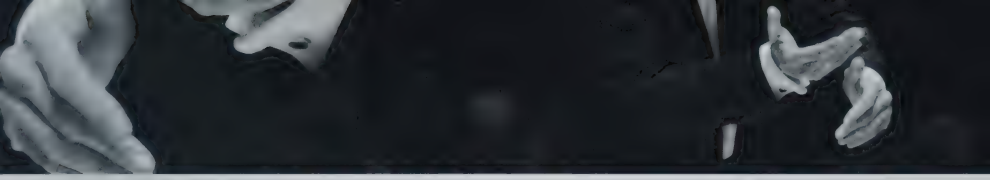

A Note from the Artistic Director

I would like to take this opportunity to wish you all a very happy New Year and to thank you once again for all of your support.

We begin the year with Vivaldi's *The Four Seasons*, a piece that is so tremendously popular that it has been recorded over a thousand times! No one really knows how it was first performed, but one thing I am certain of is that Aisslinn Nosky, our inspirational concertmaster, will set the stage alight in her first concerto with H&H. The work needs a theatrical dimension and Aisslinn's knowledge of style coupled with the electricity she seems to conjure up every time she plays will certainly enliven our New Year.

The rest of the programme comprises a journey through Italy; Handel composed *Agrippina* and *Rodrigo* while in Italy and J.C. Bach, the youngest son of J.S. Bach's second family, studied in Bologna early in his career. J.C. Bach's symphonies are rarely performed and the sixth symphony in his Opus 6 collection is the only one of his known symphonies in a minor key, which results in amazing expressive effects. This work led Albert Einstein to comment that "the choice of key alone transcends the boundaries of simply 'social' music, and even contradicts the nature of such music." To maintain the true Italian flavour of this programme, we have included two of Corelli's concerti grossi; Corelli was himself a master of the violin, a very stylish player considered iconic for generations after. I know you will all revel in this programme of Baroque effervescence, sensuality, and even wizardry.

–Harry Christophers

Program Notes: Musical Riches

Opulent opera houses and magnificent palaces were the venues for opera and concerto performances in the early 18th century. These awe-inspiring locations were musical centers within the bustling, international cities of Florence, Venice, and Rome. For German-born George Frideric Handel (1685–1759), the musical opportunities that Italy offered could not be ignored, while Antonio Vivaldi (1678–1741) built the fame he acquired in Venice to international renown. The influence of Arcangelo Corelli (1653–1713) reached well beyond his home in Rome, particularly with his posthumously published concerti grossi. Later in the century, the symphonies of Johann Christian Bach (1735–1782) highlighted the increasing prominence of instrumental music and the emergence of the public concerts in London's elegant halls.

As a young musician, Handel traveled to Hamburg, where he staged his first opera. There he also met Gian Gastone de' Medici, Prince of Tuscany, who urged Handel to visit Italy. In Florence in 1707, Handel led the premiere of his opera *Rodrigo*, originally titled *Vincer se stesso è la maggior vittoria* (*To conquer oneself is the greater victory*). The story of broken promises and reconciliation begins as Rodrigo promises to divorce his wife and marry Florinda, with whom he has a child. This scenario leads to war and the capture of Rodrigo. As he is about to be executed, Rodrigo's wife pleads for his life. Rodrigo begs his wife's forgiveness; she grants it and the two go into exile.

The overture to *Rodrigo* falls into three parts. The first features stately short-long rhythms; in the second part, these become faster, imitative lines that are passed through the orchestra. The overture closes with a return to the opening rhythmic ideas.

Handel's second opera in Italy, *Agrippina*, premiered in Venice in December 1709 and was an immediate success. John Mainwaring (1735–1807), an early Handel biographer, wrote of the premiere: "The theatre at almost every pause resounded with shouts of *Viva il caro Sassone!* [*Long live the beloved Saxon!*]" The plot of this satirical opera centers on Agrippina's efforts to ensure that her son Nero is the next Roman emperor.

The overture to *Agrippina* features a stately opening section followed by a contrasting section, which conveys an air of excitement and nervous energy. Beautiful, concerto-like solo passages interrupt the rhythmic momentum and ultimately transition to a return of the opening material.

Antonio Vivaldi

Handel's stay in Italy offered opportunities for him to compose different types of music and to meet prominent patrons as well as composers such as Corelli, who led the orchestra in performances of Handel's works. In 1709, Handel probably met Vivaldi while in Venice.

Antonio Vivaldi is remembered today primarily as the composer who shaped the instrumental concerto, a piece that alternates passages for soloist with those for orchestra, and his concertos collectively titled *The Four Seasons* (*Le quattro stagioni*) are an integral part of that legacy. Vivaldi was employed by the Ospedale della Pietà, one of four charitable institutions dedicated to the care and education of indigent children in Venice. His work for the Pietà did not require his continued presence in Venice, so he traveled extensively and pursued his many compositional opportunities, particularly in opera.

Vivaldi's *The Four Seasons* were published in 1725 as part of a larger collection of 12 concertos for solo violin and string orchestra numbered as Opus 8. Scholars now believe the concertos were composed at least 10 years earlier and then chosen and ordered by Vivaldi for publication. Vivaldi also supplied a descriptive title and poem for each of the four concertos; we can hear the harvest celebrations in *Autumn* and feel the

BEYOND THE NOTES

1653 Arcangelo Corelli born on February 17 in Fusignano, a small town situated between Bologna and Ravenna

1678 Antonio Vivaldi born on March 4 in Venice

1682 "Halley's comet" observed by Edmond Halley

1685 George Frideric Handel born on February 23 in Halle

1706 Benjamin Franklin born in Boston

1707 Handel's opera *Rodrigo* premiered in Florence

1709 Handel's opera *Agrippina* premiered in Venice

1713 Corelli dies on January 8 in Rome

1714 Ottoman Empire declares war against Venice

Corelli's Opus 6 concertos published posthumously

1718 Edward Teach (Blackbeard) killed in North Carolina

1725 *The Four Seasons* published as part of Vivaldi's Opus 8

1726 *Gulliver's Travels* by Jonathan Swift

1735 Johann Christian Bach born on September 5 in Leipzig

1737 Master builder Antonio Stradivari (1644?–1737) constructs last known instrument at the age of 92

1741 Vivaldi dies on July 27/8 in Vienna

1742 Faneuil Hall built in Boston

1759 Handel dies on April 14 in London

1764 Mozart arrives in London. Mozart plays harpsichord duets with J.C. Bach and later reworks three of Bach's Opus 5 piano sonatas as concertos

1768–1774 London concert series organized by J.C. Bach and Carl Friedrich Abel, featuring the latest instrumental and vocal works by leading composers

bitter cold of *Winter*. This, plus letters in the performing score that correspond to lines in the accompanying sonnets, create a one-to-one correspondence between the poems and the music. In this way, Vivaldi has taken written descriptions associated with instrumental music beyond general impressions to a level of specificity usually found only in vocal music.

Looking more closely at the first two concertos, we can follow the close relation between poems and music. In the first concerto, *Spring*, the first four lines of the sonnet describe the birds, breezes, and streams. This is the subject of the first part of the first movement of the concerto, and Vivaldi immediately sets the scene with bright melodic lines and steady rhythms. Next, a storm gathers. Although ominous, the storm does not last long and the birds soon return. In the remainder of the sonnet and concerto, humans are introduced to the story through pastoral images: first, a goatherd asleep with his dog near him and, finally, shepherds and nymphs celebrating with a bagpipe and dancing.

In the second concerto, *Summer*, a scene similar to that of *Spring* is brought to mind with bird calls (cuckoo, turtle dove, and goldfinch), but now the sun is described as harsh and its effect on man and nature is pronounced. Vivaldi captures this feeling vividly with a descending, or one might even say wilting, melodic line. The second movement is filled with the threat of a storm, as well as annoying insects, and in the third movement the swift and powerful storm arrives, leaving destruction in its wake.

The musical characterizations in *The Four Seasons* speak to the individual performer and listener alike in the detail of the scene depicted as well as the emotions associated with that scene. Vivaldi's music then unites those separate experiences in a common musical one.

Compared to Vivaldi, Corelli wrote relatively few compositions; however, the influence of those works on the next generation of composers, particularly Handel, is without question. Corelli's Opus 6 concerti grossi are true masterpieces. Published after his death in 1714, these works probably circulated in manuscript form as early as the 1680s. Each concerto is carefully crafted, balanced in form and variety of movements, and filled with musical connections both subtle and bold.

The Concerto in C Minor, Op. 6, No. 3 contains three movements that are divided into five sections. The first movement begins slowly (Largo) with dotted rhythms that create a lilting effect; it is paired with a lively Allegro in triple meter. In the next movement, Corelli again pairs slow and fast sections. The Grave section features suspensions that seem to dissolve, and the following Vivace begins with the soloists in harmony. The final Allegro dances with its imitative patterns that coalesce before again splintering off.

There are similar pairings of slow and fast in Corelli's Concerto Grosso in D Major, Op. 6, No. 4. In the first two movements the slow introductions lead directly into the subsequent fast sections. In the third movement, Corelli pairs two fast sections (Allegros). The first section has a lilting rhythm while the second pushes forward, heightening our sense of expectation. Corelli reinforces this harmonically by creating more tension in the first Allegro. The release of this harmonic tension in the final Allegro, combined with rhythmic momentum, provides a brilliant and exciting conclusion.

Johann Christian Bach, "the London Bach," was the youngest son of Johann Sebastian Bach. Johann Christian lived and studied with his older brother Carl Philipp Emanuel after their father's death in 1750. Four years later he went to Italy, gaining invaluable experience with Italian opera that influenced his compositional style. In 1762, he accepted an offer to compose operas for the King's Theatre in London. Bach also published and, with his friend and fellow composer Carl Friedrich

J.C. Bach

Abel, established a series of concerts featuring vocal and instrumental works performed by leading musicians of the day. One composer deeply influenced by Bach was Mozart. The two met in London in 1764; on Bach's death in 1782, Mozart wrote it was "a loss to the musical world."

Bach's Symphony in G Minor, Op. 6, No. 6 was published in 1770. The constantly changing rhythms over a steady bass impart a lovely complexity and momentum to the first movement. The second movement, for strings, remains in a minor key and opens with a bold statement played in unison by the whole orchestra; Bach then uses this figure as a reference point throughout the movement. Interspersed between these statements are more delicate passages that bring to mind opera arias. Wonderfully complex rhythms combine with short, less complex melodic ideas in the final movement, which returns to the drive and impassioned outbursts heard in the first movement.

All four composers had first-hand knowledge of opera composition or performance and each composer drew on that experience in their instrumental music. Whether overture, concerto, or symphony, each work on today's concert shows a mastery of expression that reflects the abundant musical riches of the 18th century.

Program notes prepared by
Teresa M. Neff, PhD
2011–2012 Historically Informed Performance Fellow

1815 Society

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Bicentennial Beat: The H&H Orchestra

THEN...

The orchestra has always been an integral part of the Handel and Haydn Society. (Johann Christian) Gottlieb Graupner (1767–1836), an oboist in Haydn's London orchestra and a founding member of H&H, had established the Philoharmonic (Philharmonic) Society in 1810. That orchestra of 16 musicians, with Graupner playing double bass, accompanied many of H&H's early concerts.

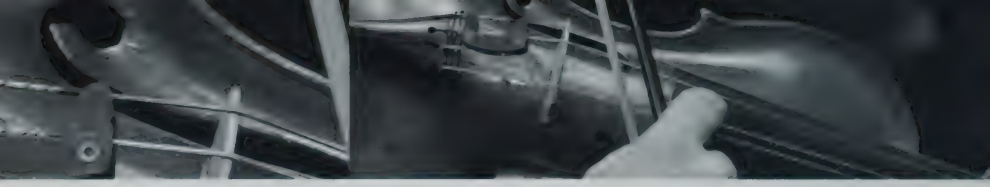
Another musician, (Paul Antonio) Louis Ostinelli, became first violinist for both the Philoharmonic Society and H&H. Along with Graupner, the Italian-born Ostinelli was a prominent figure in the city's musical life. In 1822, he married H&H's organist, Sophia Hewitt; their daughter Eliza became one of the great opera and concert singers in America.

Gottlieb Graupner

...AND NOW

On June 30, 1986, Christopher Hogwood became Artistic Director of H&H, initiating historically informed performances, using instruments and ensembles appropriate to the time period of the compositions.

In 1990, H&H performed Vivaldi's *The Four Seasons* at an outdoor concert at the Hatch Shell to culminate the Society's 175th anniversary festivities.



Artist Profile

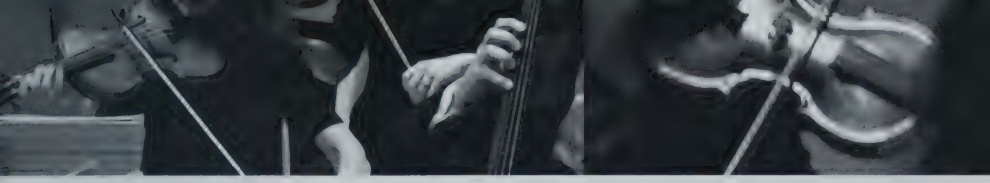
Aisslinn Nosky, *violin*

Aisslinn Nosky was appointed Concertmaster of the Handel and Haydn Society in 2011. Nosky performs in solo and chamber music recitals across North America, Europe, Asia, and Australia. Recent triumphs include performing concertos with the Calgary Philharmonic and with Tafelmusik Baroque Orchestra, as well as giving the world premiere of *Stand Still*—a new piece for solo violin by Michael Oesterle, commissioned by Nosky with the support of the Canada Council for the Arts. Highlights of the 2011–2012 Season include Vivaldi's *The Four Seasons* at the Lameque International Baroque Festival, performing at Carnegie Hall with Tafelmusik, and guest directing the Thunder Bay Symphony. She is often in demand as a leader and concertmaster and has led the Grand River Baroque Festival Players, Arion Baroque Orchestra, Collegium Musicum Hanyang, and Tafelmusik Baroque Orchestra.

Nosky also holds the position of Co-Artistic Director of I FURIOSI Baroque Ensemble. For over a decade, I FURIOSI has presented its own flamboyant and inventive concert series in Toronto. With the Eybler Quartet, Nosky explores repertoire from the first century of the string quartet literature on period instruments. The Eybler Quartet's latest recording of Haydn's Opus 33 string quartets will be released in 2012.

Since 2005, Nosky has been a highly active member of Tafelmusik Baroque Orchestra, and has toured and appeared as soloist with this internationally renowned ensemble. Before joining Tafelmusik, Nosky was Assistant Principal Second Violin of the Canadian Opera Company Orchestra.

These performances mark Nosky's solo debut with the Handel and Haydn Society.



Handel and Haydn Society Orchestra

VIOLIN I

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Jane Starkman
Krista Buckland Reisner
Guiomar Turgeon

VIOLIN II

+ Linda Quan
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Cynthia Freivogel
Clayton Hoener
Julia McKenzie
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André O'Neil

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HORN

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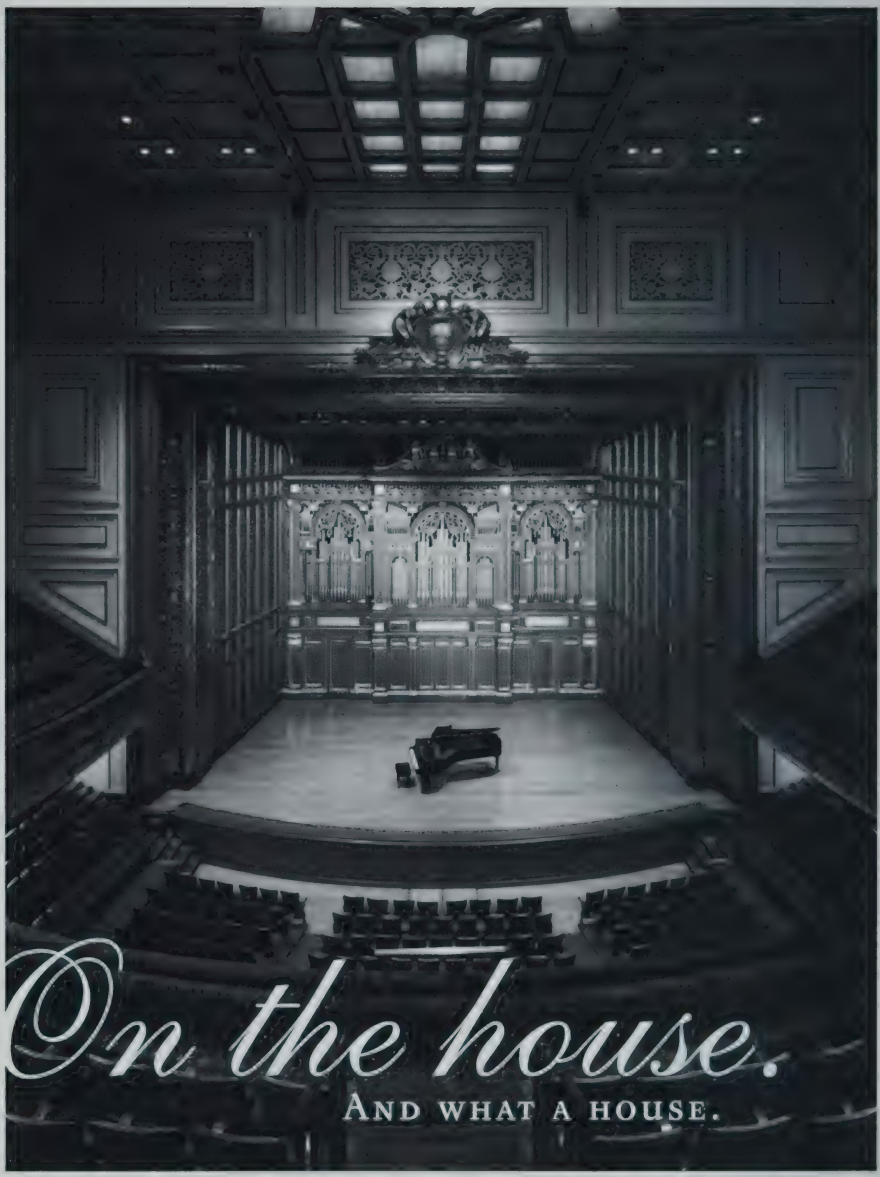
Catherine Liddell

* concertmaster
+ principal

The harpsichord used in these performances was made possible by a generous gift from William F. Achtmeyer.



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Poetry and Musical Score

The poems that accompany Vivaldi's *The Four Seasons* are indebted to the poems *L'allegro* and *Il penseroso,* written between 1631 and 1632 by the Englishman John Milton. Although the author of *The Four Seasons*' poems is unknown, and may be Vivaldi, the composer left no doubt about the relation of poetry and music by labeling the lines of the poems (A, B, C, etc.) and then writing the letters plus the lines in the corresponding musical passages.

LA PRIMAVERA

Giunt' è la Primavera e festosetti
La Salutan gl' Augei con
lieto canto,
E i fonti allo Spirar de' Zeffiretti
Con dolce mormorio Scorrono intanto:
Vengon' coprendo l' aer di nero amanto
E Lampi, e tuoni ad annuntiarla
eletti.
Indi tacendo questi, gl' Augelletti;
Tornan' di nuovo al lor canoro incanto:

E quindi sul fiorito ameno prato
Al caro mormorio di fronde e
piante
Dorme 'l Caprar col fido can' à
lato.

Di pastoral Zampogna al suon festante
Danzan Ninfe e Pastor nel
tetto amato
Di primavera all' apparir brillante.

SPRING

The festive Spring has arrived,
the birds celebrate her return with
happy songs,
and the brooks of the gentle Zephyrs
with sweet murmurs flow, but,
the sky is covered in a dark mantle
and lightning and thunder announce a
storm.
When quiet returns, the birds
again take up their lovely songs.

And in the flower-rich meadow,
to the gentle murmur of leaves and
plants
the goatherd sleeps, his faithful dog at
his side.

To the merry sounds of a rustic bagpipe
nymphs and shepherds dance in their
beloved spot
when Spring appears in its brilliance.

L'ESTATE

Sotto dura Staggion dal Sole accesa
Langue l' huom, langue 'l gregge, ed arde
il Pino;
Scioglie il Cucco la Voce, e tosto intesa
Canta la Tortorella e 'l
gardelino.
Zeffiro dolce Spira, mà contesa
Muove Borea improviso al Suo vicino;
E piange il Pastorel, perche
sospesa
Teme fiera borasca, e 'l suo
destino;

Toglie alle membra lasse il Suo riposo
Il timore de' Lampi, e
tuoni fieri
E de mosche, e mossoni il Stuol
furioso!

Ah che pur troppo i Suo timor Son veri
Tuona e fulmina il Ciel e grandioso
Tronca il capo alle Spiche e a' grani
alteri.

SUMMER

Under the merciless sun
languishes man and flock; the pine tree
burns,
the cuckoo begins to sing and at once
join in the turtle doves and the
goldfinch.
A gentle breeze blows, but Boreas
joins battle suddenly with his neighbor,
and the shepherd weeps because
overhead
hangs the dreaded storm, and his
destiny.

His tired limbs are robbed of their rest
by his fear of the lightning and the
heavy thunder
and by the furious swarm of flies and
hornets!

Alas, his fears are well founded,
there is thunder and lightning in the sky
and the hail cuts down the lofty ears
of corn.

L'AUTUNNO

Celebra il Vilanel con balli e
Canti
Del felice raccolto il bel piacere
E del liquor de Bacco accesi tanti
Finiscono col Sonno il lor
godere.

Fà ch' ogn' uno tralasci e balli e
canti
L' aria che temperata dà
piacere,
E la Staggion ch' invita tanti e tanti
D' un dolcissimo Sonno al bel godere.

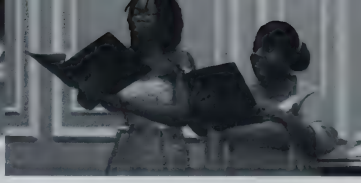
I cacciator alla nov' alba à caccia
Con corni, Schioppi, e canni escono
fuore;

AUTUMN

The peasant celebrates with song and
dance
the pleasure of the rich harvest,
and full of the liquor of Bacchus
they finish their merrymaking with a
sleep.

All are made to leave off singing and
dancing
by the air which now mild gives
pleasure
and by the season which invited many
to enjoy a sweet sleep.

At dawn the hunters
with horns and guns and dogs leave
their homes;



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- **Collaborative Youth Concerts** bring singers from different high schools together to perform in their schools and home communities alongside Handel and Haydn Society musicians.

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Boston University Recital Hall
with Harvard and WPI Men's Glee Clubs
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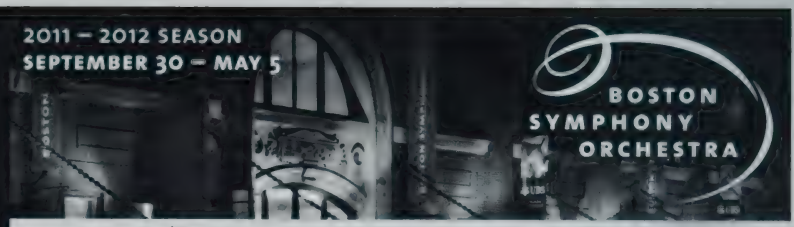

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FEB 2 THUR 10:30AM
FEB 2 THUR 8PM†
FEB 3 FRI 1:30PM
FEB 4 SAT 8PM*
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Charles Dutoit, conductor
Gautier Capuçon, cello
STRAUSS Suite from *Le Bourgeois Gentilhomme*
DUTILLEUX *Tout un monde lointain...*, for cello and orchestra
DEBUSSY *La Mer*

† Project Debussy is the BSO's fashion design contest inspired by Claude Debussy. Winners are selected by guest judges and patrons and are announced at a complimentary post-concert reception.

CHARLES DUTOIT

February 8 – 11

EMANUEL AX

FEB 8 WED 8PM
FEB 9 THUR 8PM*
FEB 10 FRI 1:30PM
FEB 11 SAT 8PM
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Jaap van Zweden, conductor
Emanuel Ax, piano
BEETHOVEN Piano Concerto No. 2
RACHMANINOFF Symphony No. 2

JAAP VAN ZWEDEN

February 16 – 21

PETER SERKIN

JAN 16 THUR 8PM
JAN 17 FRI 1:30PM
JAN 18 SAT 8PM
JAN 21 TUE 8PM‡

Stéphane Denève, conductor
Marcelo Lehninger, conductor (Feb. 21)
Peter Serkin, piano
RAVEL *Mother Goose* Suite
STRAVINSKY Concerto for Piano and Winds
SHOSTAKOVICH Symphony No. 5

‡ Symphony+ *Free post-concert reception to follow performance*

STÉPHANE DENÈVE

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Handel and Haydn Society gratefully acknowledges the following organizations for their support through matching gift contributions. To see your company's name listed here, please contact your Human Resources office for information about its matching gift program, as it may match your donation to the Society's Annual Fund, increasing the value of your gift.

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Symphony Hall Information

For patrons with disabilities: Elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center and accessible restrooms are available inside the Cohen Wing.

Large print program notes are available at the Patron Information table in the lobby.

Assistive listening devices are available. Please see the head usher for details.

Late seating: Those arriving late or returning to their seats will be seated at the discretion of the management.

Lost and found is located at the security desk at the stage door on St Stephen Street.

Lounge and Bar Service: There are two lounges in Symphony Hall: The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first balcony. Each serves drinks starting one hour before each performance and during intermission.

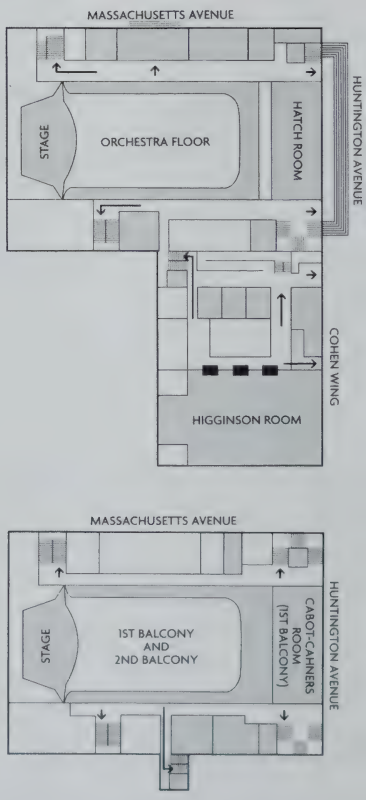
Coatrooms are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

Ladies' rooms are located in both main corridors on the orchestra level, at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right near the elevator, on the first balcony, audience-right, and in the Cohen Wing.

IN CASE OF EMERGENCY

Patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please follow any lighted exit sign to the street or follow alternate instructions as directed. Do not use elevators. Walk, do not run.



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PRE-CONCERT CONVERSATIONS

Handel and Haydn Society offers Pre-Concert Conversations free of charge to all ticket holders. Talks begin one hour prior to the concert and last 30 minutes. Space is limited, arrive early.

This season, the series is led by 2011–2012 Historically Informed Performance Fellow Teresa Neff, who teaches at the Massachusetts Institute of Technology and The Boston Conservatory.

Pre-Concert Conversation Locations:
Symphony Hall: Higginson Hall (in the Cohen Wing)
Jordan Hall and Sanders Theatre: Inside the concert hall

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MERCHANDISE

Handel and Haydn offers gift items and recordings featuring the Society as well as guest artists throughout the season. Your purchases assist with funding our education and artistic programming.

Shop Locations:
Symphony Hall: Cohen Wing near Higginson Hall
Jordan Hall: Orchestra level near the coat room
Sanders Theatre: Memorial Transept outside the hall

Merchandise is also available online at *handelandhaydn.org/shop*.

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Volunteers are essential to making our season a success. We frequently need help with concert operations, mailings, special events, and more.

To learn how to volunteer, please contact our volunteer coordinator at *volunteers@handelandhaydn.org* or 617 262 1815.

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Haydn The Seasons

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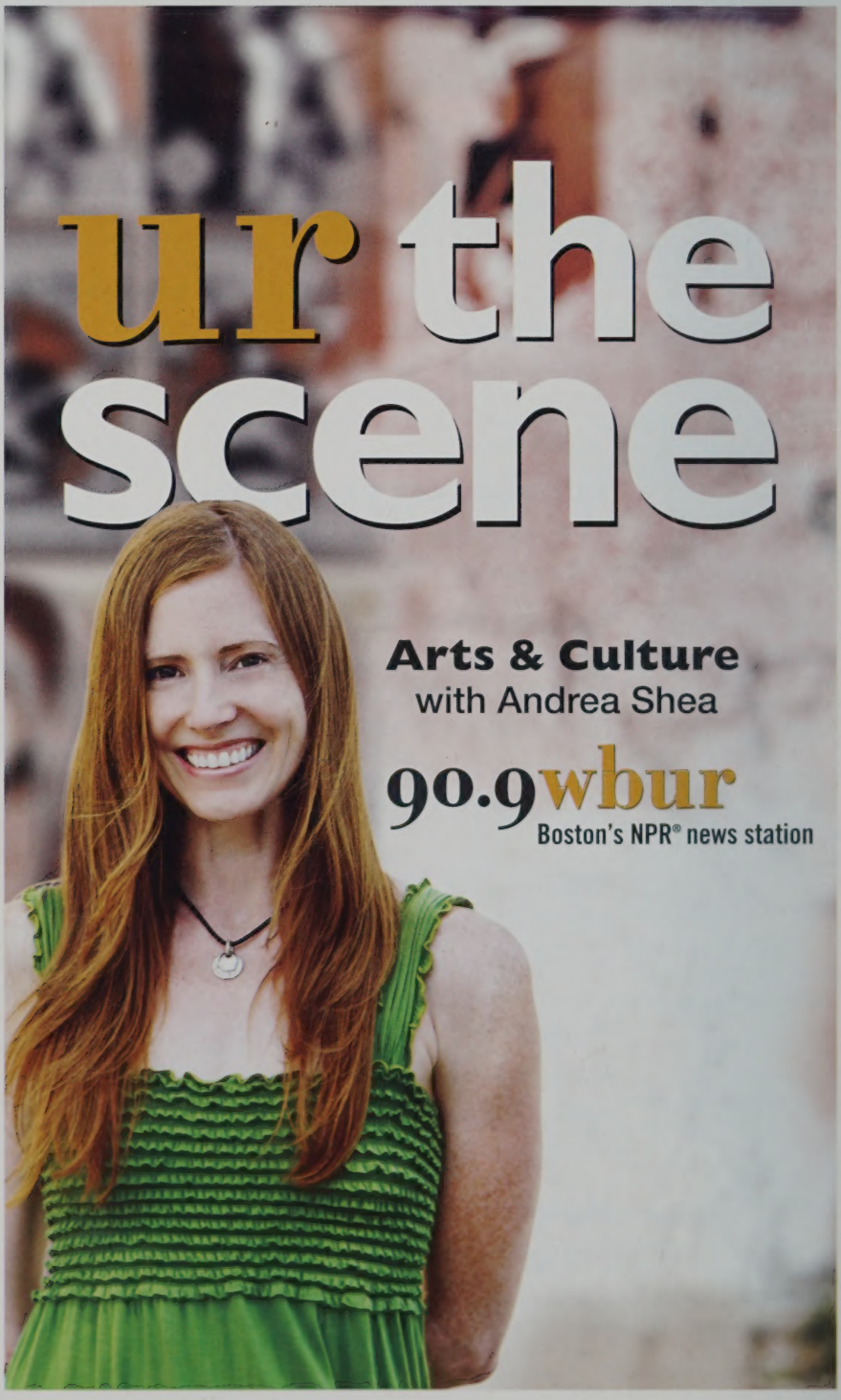
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